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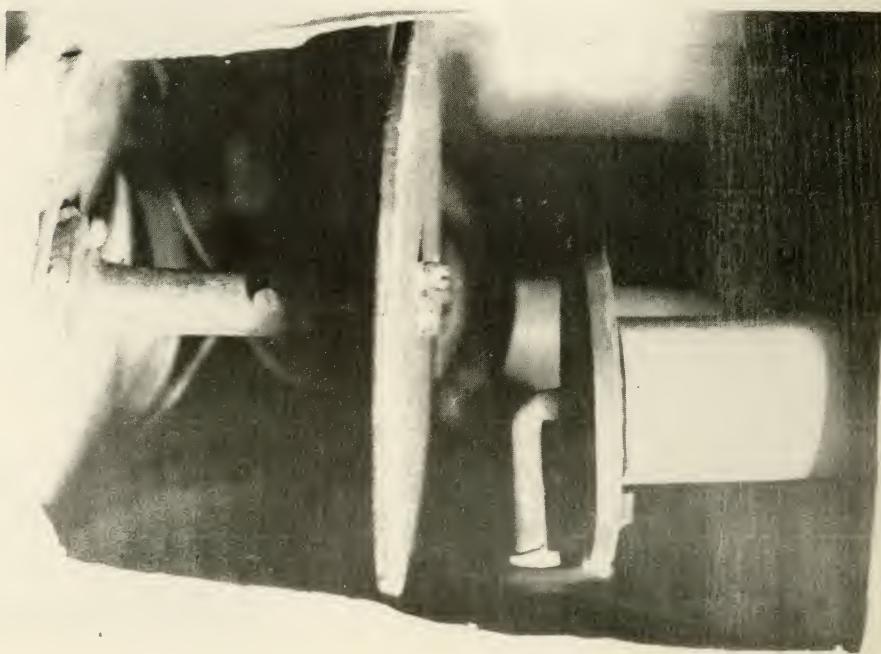
HERR KÄMMER



HERR REINHARDT



The body of the doll showing the gramophone in position.



A close view of the mechanism.

THE FIRST GERMAN GRAMOPHONE MADE BY EMILE BERLINER
AT WALTERSHAUSEN

by W. Schenker

(translated by Franz-Josef Webeler)

Over a period of two years I undertook some research to solve the mystery of Berliner's early 'Gramophon'.

In 1886 the doll's factory Kämmer and Reinhardt at Walterhausen, Thuringia, approached Berliner who was at that time in Berlin. Soon afterwards a contract was made in order to produce a gramophone. In 1887 it had been put on the market. The price was about eight gulden and it also included six disc records. A single disc cost forty kreuzer. The duration of their playing time was only one minute. That is why every gramophone carried a warning plate with the following text: "Turn the handle at seventy revolutions per minute. Any alteration will change the tone".

In 1895 the production ended for Edison had already put phonographs on the market, the cylinders of which had a longer playing duration. Edison's phonograph had the further advantage that it was unnecessary to turn it by hand, which people found too tiresome.

Today it is impossible to discover how many of these early Berliner gramophones were produced.

The "Berliner Platten" (Berliner discs) were pressed at Hannover under patent number D.R.P. 45048 and had a diameter of 12.5 cm (5 inches). Till this day it is not known how many different titles existed on these discs, in how many languages they were recorded, nor how many of them were made.

Although a quantity of this type of hand-turned Berliner gramophone was sold all over Europe, especially in England, it was not the big business for which Emile Berliner had hoped. Of this original type of gramophone, I have only seen a few without any restoration. One is in the Industrial museum at Walterhausen, one in the Deutsches Museum in München, another in the Teyler Museum in Haarlem, Holland, and two by a collector in Switzerland.

The readers of my report may decide for themselves whether this Berliner hand-turned gramophone was an experimental machine, a toy gramophone, or a real gramophone.

Although this gramophone had no great success, Berliner at the same time gave the concession of producing talking discs of 8 cm (3 ins +) to the firm of Kämmer and Reinhardt. This disc was used in a movable doll with the necessary playing mechanism.

Now something about the functioning of the talking doll. . . The small mechanism in the interior of the doll's body was set in motion by a hand-crank. The reproducer automatically came down upon the small disc and played it. Above the hand-crank there was a handle that put the reproducer back into the starting position by an anti-clockwise rotation. The disc, which was interchangeable, could now be played again. This doll was produced about the year 1890. I hope that my report adds something to the knowledge of Emile Berliner's efforts in Germany, the early history of the gramophone, and the development of the disc for other uses.

To illustrate my article I show you pictures of Herrn. Kämmer and Reinhardt and their original factory. We see also the doll and its mechanism as well as one of the little discs, which in this instance plays 'Kommt ein Vogerl geflogen', an old German folksong. The 8 cm size was used solely for the Talking Dolls. One can see the patent number immediately above the 'keyhole'.

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(Herr Schenker is our very active Member from Zürich, Switzerland, to whom we are grateful for his informative article. Herr Webeler is a young German school-teacher living near me temporarily while teaching at the local grammar school and studying education in England. He now knows something about old gramophones! = Editor.)

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EMILE BERLINER revisited . . . As The Music Goes 'Round

By Oliver Berliner

To say that the gramophone was Emile Berliner's most famous invention (although I feel that the microphone was his greatest) is undoubtedly true . . . provided you regard the word, famous, as only relative. In spite of the fact that people rely on my grandfather's microphone every time they use their telephone, and for recorded, broadcast and telecast entertainment or communications, this is taken for granted and has not the glamour we attach to the lateral-cut disc record industry (such interest being generated, largely, by the advent and popularity of "high fidelity"), yet there is little public interest in the history of telephony and broadcasting.

Many people have asked why the inventor of such important and commonly-known devices is largely unknown, himself. Well, the answer might first be in the form of a question, "Do you know who invented the paper clip or the safety pin?" Of course you do not, yet these things are awfully significant and widely-used creations. Most inventors are obscure . . . unless they (sometimes) form publicity organisations to promote themselves, as did Thomas Alva Edison. Through the Thomas Edison Foundation, this inventor's name has been kept dynamically alive . . . at great expense. Furthermore, his invention of the cylinder phonograph (used only today for office dictation in poor or under-developed countries) has, and not just by association alone, served to give the general public the mistaken impression that Edison created the disc record. I recall seeing a nationally-published comic strip in a magazine, using artwork provided gratis by the Edison Foundation, which contained some 'scenes' from Edison's creation of the cylinder record. The final picture showed Edison holding a disc record and saying, "I think a disc might be better." Get the inference here? They have associated Edison with the disc (which he hated), without telling a lie; they do not let Edison admit that the disc is definitely superior to the cylinder.

However there are two more-basic reason's for the public's lack of familiarity with my grandfather. First, he shunned publicity. Secondly, in the Americas (and French-speaking world) we do not use the word, gramophone; instead the public has carried over

WANTED TO BUY OR EXCHANGE

by GRAHAM SMITH

[REDACTED]
BIRMINGHAM.14

cylinders

- 28141 Carlo Albani O tu che in segno
4854 Rosa Olitzka Faust- Faites-lui mes aveux
29026 Mario Laurenti A tanto amor
29059 Mario Laurenti Urna fatale del mio destino
29035 Mario Laurenti Rigoletto - Cortigiani
28114 Maria Labia Racconta di Santuzza
28132 Aristodemo Giorgini Marta- M'appari
28243 Jaques Urlus O schone zeit, c sel'ge zeit
28251 Jaques Urlus/Marie Rappold Weiss ich dich in meiner naha
28242 Jaques Urlus/Marie Rappold Wen die Schwalben heimwärts . .
28273 Guido Ciccolini Fra Poco a me ricovero
28268 Guido Ciccolini Mamma mia che vo sape
28263 Guido Ciccolini Carme
28276 Guido Ciccolini E lucevan le stelle

biographies

- Lilli Lehmann 'My path through life'
Massena 'Galli Curci's life of song'
Merton J. Moses 'Life of Heinrich Conried'
Clara Kellogg 'Memoirs of an American Prima Donna'
Caruso & Goddard 'On wings of song'
" " Caruso!

I have operatic blue amberols, record catalogues, trade magazines, machine catalogues, biographies and Edison literature. Pathé discs.

I would exchange for the above - or am also willing to buy.

Let me have your disposal and wants lists.

* * * * * SWOPS PLEASE

* * * * * SWOPS PLEASE

M.T.PEGG,

[REDACTED] SUFFOLK.

Items available

- 4 EDISON blank recording cylinders in original boxes
1 recorder head. EDISON. with spare diaphragms (no cutter-type 'needle')
1 EDISON GEM broken spring, no horn, no reproducer
1 EDISON STANDARD - same condition
1 NEW CENTURY PHONOGRAPH. No horn or reproducer, otherwise, working order.
1 pink 'Edison Bell' "indestructible" cylinders

Items wanted Top piece type reproducer wanted for LAMBERTPHONE ENTERTAINER
and horn for same, of any type, but must be suitable for 4 minute
machine and have 'cygnet' or 'merring glory' shape.

Wanted horn and crane suitable for Edisen Gem.

SORRY - NOTHING SOLD FOR CASH AS I AM MORE INTERESTED IN SWOPS FOR MUTUAL
ADVANTAGE.

YOUR ASSISTANCE IS URGENTLY SOUGHT....

In order that we can gather information on all known COLUMBIA CYLINDERS, issued in ENGLAND and AMERICA.

Ken LORENZ of New York and myself have been collecting all the data we can lay our hands on, and I hope that sometime in 1966 this information can be prepared for printing in catalogue form. We do have a great deal of data starting from 1898 to 1906 but there is still much more to be done IF IT IS TO BE PRESENTED ACCURATELY !

If you have any Columbia Catalogues, or a number of Columbia Cylinders WAX, INDESTRUCTIBLES, CONCERT, please let us know in order that we can verify or add vital information.

KEN LORENZ,

Astoria, N.Y., 11106,
United States of America.

RUSSELL BARNES,

Moordown,
Bournemouth, Hants.

A postcard will do and later we shall forward a questionaire. I shall be pleased to print the names of all collectors who assist.

Edison's word, phonograph (for cylinders) and applied it to the disc products. Thank Heaven the rest of the world had not been so generous, or careless. I might also add that the descendants of Emile Berliner have been largely ungrateful, and have rejected opportunities (let alone not creating any) to do something to preserve and enhance the memory of the genius from whom they derived financial and social benefits.

To me there is nothing more amazing than the romance of the record industry. Edison's phonograph used vertical (hill and dale) recording wherein the needle undulated up and down to create the vibratory action resulting in sound wave generation. Chichester Bell, a relative of Alexander Graham Bell, and Charles S. Tainter concluded that side-to-side vibrations would be equally effective, if not more so; but when applied to the cylinder were not as effective as the vertical modulation.

It was Emile Berliner's discs (combined with the Bell-Tainter lateral-cut) that made possible the combination of better sound (though not louder) plus the heretofore unheard of mass production of recordings (pressings) and ease of storage and packing. It goes without saying that my grandfather also developed the instrument on which to play the records (gramophone), the recorder on which to cut them originally, and the method of making plated-metal masters for manufacturing the discs at low cost. Interestingly, the manufacturing cost of a record today is often less than one-tenth of the retail price, which must be high enough to cover shipping, distributor and dealer mark-ups, advertising and promotion, recording costs and royalties.

As he had done earlier in the case of the microphone, Edison challenged Emile Berliner's disc record patent, claiming it was an offshoot of the vertical cut and the cylinder record and therefore was infringing on Edison's patent. In a brilliant legal manouvre, Edison not only esstopped my grandfather from making discs and gramophones but further convinced the Government that my grandfather was in criminal violation and that it should be a lawsuit by the people of the United States vs. Emile Berliner . . . with Edison spending none of his own money on the case and merely testifying as a Government witness, while the Government's wealth and resources were pitted against Emile Berliner.

In an equally smooth manuvre, my grandfather "locked the other way" while Eldridge Johnson, who had previously been making only clockwork motors for the "trade mark model" Berliner Gramophones, went into the business of making and selling records and complete gramophones. Edison could not, or did not think to, stop this activity. The case ultimately ended in victory and vindication for my grandfather (again), the learned court ruling that the disc and lateral cut were diametrically opposed to Edison's developments and therefore not infringing. This defeat of Thomas Edison sounded the death knell for the cylinder; but Emile Berliner was financially ruined and was unable to get back into business. As a result, the Victor (for the victory in Court) Talking Machine Company was created out of the Johnson machine works operation plus the patents and trade mark of Emile Berliner.

My grandfather's technical activities waned after this and he devoted much of his time to humanitarian work, especially public health. He was responsible for bringing pasteurised milk to Washington D.C which had previously been forced to buy impure dairy products.

On 3rd August, 1929 the great heart was stilled . . . the National Broadcasting Company radio network(owned by R.C.A. interrupting its programmes to observe a few minutes silence in respect of its benefactor . . . one of radio's 100 men of science . . . but the memory and gifts of Emile Berliner live on, as long as the music goes 'round.

This is the third and final article of a series by Oliver Berliner, the only descendant of Emile Berliner now living who is engaged in the audio and record industries. Those with comments or questions may write to him at [REDACTED] Beverly Hills; California 90213; U.S.A.

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THE EDISON COMPANIES
THREE-QUARTERS OF A CENTURY OF PROGRESS
by John N. Carreck

continued

After the original Edison Business Phonograph of Edwardian times became obsolete, all Edison dictating machines were acoustic or electronic Ediphones until 1947. (1928 Ediphone, executive model is seen in Figure 1.) These used wax cylinders, playing for seven minutes at 100 r.p.m. and giving better quality sound than other media available at that time, so that, for example, during the last war the B.B.C. recorded Nazi broadcasts including the voice of Hitler, in Ediphone cylinders. During the war electronic Voicewriter Ediphones, using microphones and valve amplifiers, were manufactured and in 1947 the first Edison Disc Voicewriter, using Edison patents dating back to 1915, was marketed. This also employed electronic recording and reproduction, on long-playing hill-and-dale vinylite discs. Since then various improved models of disc machines have been on sale and in the 1950's production of the cylinder machines ceased, although many Ediphones are still being used. Thus the rugged and dependable Edison office cylinder recorders have remained in use since 1889, when the first Edison business phonographs made their appearance in America. Then, in the 1960's the first Edison magnetic tape dictating machines were placed on the market.

At present there is a number of Edison disc machines of different types, using a new Edison Diamond Disc of flexible red vinylite coated with a wax film, this record being only seven inches in diameter but playing for eighteen minutes per side and giving permanent (non-magnetic) recording by a vertically or obliquely indenting diamond stylus. The record may be posted in any suitable envelope, thus achieving Mr. Edison's long sought objective of a light unbreakable voice-written letter or phonogram, and entirely eliminating the necessity for short-hand, long-hand or typing, with great economy of time. There are three different tape machines, using three-inch diameter spools of mylar magnetic tape playing for 2x45 minutes (standard tape) or 2x 60 minutes (long playing tape at 15/16ths., 7/8ths or 3 1/2 i.p.s.). The Edison range of recording instruments includes three battery operated models for use out of doors, employing discs or tapes.

The current desk-type Edison Disc Voicewriters comprise the V.P. and M.E. models. The former are most widely used, being compact and transportable, no larger than many books.

They record on Edison discs, accommodating about thirty average business letters. They have a push button index system, quick scanning and playback, with instant remote control from the microphone. These, like all present Edison range, give powerful reproduction from the microphone or the body of the machine, in the executive (dictating) models, whilst the secretarial (transcribing) models play back through feather-weight crystal headphones or optional desk speakers.

see figure 2. Edison V.P. Voicewriter, executive model.

The M.E. Models are the latest and the most highly developed. One can scan instantly across the Edison discs for immediate finding of a single word or phrase, and there is an efficient warning system to prevent recording errors.

see figure 3. Edison M.E. Voicewriter, secretarial model.

Both types are designed for office dictation, or recording conferences, meetings, and both sides of telephone conversations.

The Edison "Escort" is a portable dictating machine, weighing 6½ lbs. It employs ordinary torch batteries or mains current and records on standard Edison discs. It can be used in conjunction with both Voicewriter and Televoice systems.

The Edison Televoice is a remote controlled network dictating system using either inter-office dial telephones or Edison dictating telephones. This simple and economical method records all office correspondence on Edison discs. It is the most satisfactory for medium or large groups of low-volume correspondents, as the executive has only to lift his telephone instrument to speak. Later the completed letters are brought to him for signature.

The Edison "Envoy" is a low priced, light-weight (8½ lbs.) magnetic dictating machine recently placed on the market. It is simple to use, with a few controls. It will record any speech at distances from a few inches to many feet, for up to 2 x 60 minutes, on dual track Mylar tape at 15/16ths or 1 7/8ths i.p.s. The special spools may be readily posted and the tape ends quickly pressed into a groove inside the spool to prevent accidental unwinding. No threading is necessary. This is a mains model but a still smaller and lighter (4 lbs) version, in a strong metal housing, the "Envoy Compact", uses six pen-light dry batteries, each running for thirty hours continuously and with a shelf life of six months. It employs the same magnetic tape as before, but runs at 1 7/8ths or 3½ i.p.s., the latter giving a frequency response of up to 6000 cycles. It is available in a small hand carrying case, or a leather case slung from the shoulder. A small hand microphone, or a lapel microphone, is optional. Recorded tapes may be transcribed either by use of earphones and foot control on the same machine or preferably by a mains-operated 1 7/8ths i.p.s. secretarial Envoy.

See figure 4. Edison Envoy Compact portable tape recorder.

The Edison Televoice and Voice-Operated Relay remote dictating systems employ Edison or G.P.O. telephones in executive offices or other locations, connected to a central recording unit for transcription by an audio-typing pool. The equipment is the lineal descendant of the Telescribe phonograph developed by Mr. Edison in 1914, a machine combining the dictating phonograph and the telephone, which recorded both sides of telephone conversations, and the later Telediphone in which incoming telephone messages

were recorded on either of two parallel wax cylinders, arranged in co-ordination so that as the recording stylus reached the end of one, recording immediately continued on the other cylinder, enabling a blank to be substituted for the record just completed and recording could then resume on this. With the modern equipment a recent application is that the Automobile Association employs to record incoming telephone messages from its call boxes on Edison discs at a central office.

In addition to the blank discs and tapes, the Edison company manufactures record recordings of rapid dictations for the training of secretaries and typists. This had been accomplished early in this century using special Blue Amberol cylinders having 150 grooves to the inch, for use on Edi phones

Thus has come a complete fulfillment of Thomas Edison's remarkable forecast of 1878 in which he envisaged the use of the phonograph for "Letter-writing and all kinds of dictation without the aid of a stenographer", and "Connection with the telephone so as to make that invention an auxiliary in the transmission of permanent and valuable records, instead of being the recipient of momentary and fleeting communications".

All these machines, both disc and tape, give exceptionally brilliant sound and are finely constructed, just as in earlier days Edison phonographs were noted for their unequalled sound reproduction or "Edison tone", and high standard of workmanship. Edison recording equipment is used by the B.B.C., Government departments, British Rail, A.E.I., British Celanese Ltd., the Consumers' Association (publishers of 'Which?'), and many other prominent organisations.

The present West Orange headquarters of Thomas A. Edison Industries adjoins the old laboratories built by Edison himself after leaving the famous Menlo Park, N.J., and used by him until his death in 1931. These historic premises were for many years maintained as the Museum Section of Thomas A. Edison Inc., later leased to the Thomas A. Edison Foundation, of New York, and in August 1959 taken over by the U.S. Government Department of the Interior (National Parks Division), together with the inventor's home, "Glenmont", Llewellyn Park, West Orange, from the Edison Company and members of the Edison family, as the Thomas A. Edison National Monument, open to the public as a museum and educational centre, a fitting memorial to Mr. Edison's original and unique contributions to engineering, physics and chemistry which ushered in our present way of life in so many fundamental respects.

Nearby research and development continues unceasingly in the company's laboratories to still further improve existing Edison products and create new ones, as was the prime objective of Edison himself. He admonished his staff with the words, "There's a better way of doing it, find it" and "I trust you for progress". Thus the world is the richer for the finest equipment for lightening the burden of the multitude of industrial, commercial and household tasks inseparable from our complex and hurried modern life.

The writer of this article is much indebted to our Member, Mr. W. J. Teeffey, Managing Director of Thomas A. Edison Ltd. (Voicewriter Division) in Great Britain, for kindly supplying information, photographs, and allowing publication of this article.

Although the title of Mr. Edison has been used in this article, Thomas Edison

held the honorary degrees of D.Sc. (Princeton University, 1915) and LL.D. (New York State University, 1916, and is correctly referred to as Dr. Edison in his obituary notice in the English scientific journal, "Nature" of 1931.

The illustrations -

Figure.1. Edison Ediphone, executive model, 1928. (photograph by courtesy of Thomas A. Edison Ltd., Glasgow Office)

Figure.2. Edison V.P. Voicewriter, executive model.

Figure.3. Edison M.E. Voicewriter, secretarial model.

Figure.4. Edison Envoy Compact portable tape recorder.

(Figs. 1,2,3 courtesy Thomas A. Edison Ltd., London,)

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A CHRISTMAS I SHALL NEVER FORGET

by Stanley Bream

It was Christmas night the year 1905. A parlour full of guests, and of course the Edison phonograph. It was an Edison 2 minute Standard with a big brass horn. I had just played six records. They were 'Romantic Overture' by the Edison Standard Orchestra; the bell solo 'Pretty as a picture' by Benzler; 'You ain't the man I though you was' by Ada Jones; 'Jasper don't you hear me calling you' by Collins and Harlan; 'Peaceful Henry' by the Edison Concert Band; 'Moonlight' by the Edison Standard Orchestra. Before putting on the next record I went over and turned the gaslight down low. I placed on the mandrel another record. A British voice spoke the words . . . "A Christmas Ghost Story by Mr. Harry Grafton". Then Mr. Grafton began to tell his tale. Soon there was heard the clank, clank of heavy chains along the passage way followed by an awful moan, then came a blood-curdling shriek. In the dim gaslight I could just see the startled faces of the company. But, at the finish Mr. Grafton said, "I awoke and found I had trodden on the cat". Then it was laughter all round. That, dear Friends, is a Christmas I shall never forget.

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A VISIT WITH THE WHEELERS

by John Baldwin and Paul Neal

Despite a fifteen-year musical acquaintance with the Wheelers who are inveterate concert goers in Cleveland, it was only recently that we asked permission to visit the home of these pioneer recording artists. The evening was memorable. This couple, the first husband-wife team to record, belies their years. Elizabeth, now 90, and Will, 88, live for the present, not the past. Despite their willingness to autograph the twenty-five single and duo discs and cylinders we took along, it was nearly impossible to restrict the conversation to their musical history. Their interest lies no more in the past than in their present students, associates and young proteges whose training and scholarships are of vital concern to them.

While in one sentence we would hear recollections of Ada Jones, Lucy Isabel Ward, Carmen

and Werrenrath, the next would chide us for missing a particularly significant recent recital in our music-filled city.

The Wheelers live alone, drive their own car attend musical events on a regular schedule, and find time for baseball. Only as a part of their contemporary schedule do they recall a recording career which began nearly sixty years ago and lasted well over a decade before they chose to devote their lives to teaching.

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TOSCANINI IN CAMDEN

by Stanley H. Mayes

Arturo Toscanini was no stranger in America (either north or south) when on 13th, December 1920 he arrived in the United States with the reorganised La Scala Orchestra. This was in fact the only orchestra that The Maestro ever organised himself. La Scala had been forced to close by various ramifications of the First World War, and one of Toscanini's major projects was to see that the doors of La Scala would open again. However, after the orchestra had been selected it was found that there was still almost a year before the hall would be ready so two tours were arranged to give the orchestra the practical experience of playing together.

The first appearance of the orchestra in the United States was not in a concert hall, but at the Trinity Church Studio of the Victor Talking Machine Company in Camden, New Jersey. The series of recordings made at these sessions late in December and again in March, 1921 (just before the Orchestra returned to Italy) represented the first efforts of Toscanini in this medium. Needless to say he did not react at all well to the acoustical process, and it is remarkable that he consented to their release. Although it has been reported that he could gain as much income from one disc to equal his salary at La Scala for a whole season.

In point of fact this series is equal to in sonic values with any other recordings made anywhere else during the same period, and are of excellent musical quality. Toscanini at the time was fifty three (he celebrated his fifty fourth birthday during the tour), and had been conducting since 1886. It was still felt that the public wanted only short pieces and excerpts from longer works, thus we are cheated of having a complete Beethoven Symphony No. Five, but what was recorded (when heard over modern equipment) still preserves for us the aura of what was a great musical experience.

The Recordings

I shall now list all the recordings of this series, giving the date, the American and British record numbers, and a brief comment on the "quality" of the performance. These records first were issued in single sided versions but later appeared as doubles, while H.M.V.'s appeared only in the two-sided format.

Galilei - Respighi Gagliarda Victor 74672(6301), HMV DB418 18th. Dec. 1920

This brief excerpt from the Suite No. 1 of "Ancient Airs and Dances" was never again recorded, but is given a charming performance in this recording.

COLLECTIONS of RECORDS FOR SALE by
SYDNEY CARTER, [REDACTED] WORTHING

1. Jack Hylton's Orch. 48 records in albums (4) (H.M.V. etc. 10") £2 - 10s.
2. Dvorak Qar. in E Flat op.87 (4 Decca 12") and Schubert's unfinished (3 Grammophon) 10s.
3. Ambrose Orch. (6 Decca & H.M.V. 10") & Ray Noble's Orch (34. HMV. 10") 12s. 6d.
4. Instruments of the Orchestra. Parts 1-4, strings, woodwind, brass, percussion (H.M.V. 2nd. series) 12s. 6d.
5. The Street Singer (Arthur Tracey) 7 records, Decca & Panachord 10s. 6d.
6. Geo. Olsen & his Music (3 HMV. 10") and New Mayfair Dance Orch (4 HMV. 10") 10s.
7. Basten & Bastienne (W.A. Mozart) 12 parts in Album 1 "Anthologie Sonore" 17s. 6d.
8. Savoy Orpheans & Havana Band (9 HMV. 10" & The Rhythm Band (3 HMV. 10") 16s. 6d.
9. Grand Concerto No.2 in F Major (Handel) with 1790 harpsichord, & Preludes Book. 1. (Debussy) Gieseking. Piano. (6 Col. 10") 12s. 6d.
10. Collection of SINGLE SIDED Vintage records including Caruso, Gluck, Homer, Destinn, Calli-Curet, Ruffo, Battistini, Clara Butt, Fleta, Elman (12 HMV. & 12 Columbia 12") £1 10s.
11. Songs and Tunes from the shows - various stage and screen 24 records in 2 albums (10") £1 10s.
12. Hymns & Sacred songs. 1 dozen excellent records in album (10") 12s. 6d.
13. Concerto No.2 in C minor. (Bach) L.P.O. (4 HMV. 12") Children's overture (Quilter) L.P.O. (HMV. 12") and Concerto for Clarinet (Arti A Shaw) HMV. 12" 10s.
14. Set of 10 Blue Amberol "Special Records" letters A to K £2 5s.
15. Edison recording blanks in original cartons & new, but require shaving 12s. 6d.
16. Parcels of specially selected Blue Amberols. each set of 6. £1 4s.
 - a. 6 Famous Overtures
 - b. 6 Various instrumental solos
 - c. 6 waltzes
 - d. 6 marches
 - e. 6 various dances (two-step, foxtrot, reel, gavotte, minuet)
17. Clarion 2 minute wax Cylinders. 1 dozen in original box. £1 10s.
Please collect personally (but NOT SUNDAYS), or allow
for postage and cost of Foam Packing.

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SYDNEY'S SALES

PHONOGRAPH EQUIPMENT

Winding Handles. Type A screwed 5/16 inch = 6s. 6d. Type B screwed 3/8 inch = 7s. 6d.
Type C slotted 5/16 inch = 6s. 6d.

Stroboscopes 160 r.p.m. 50 or 60 cycles to fit to end of mandrel 2s.

Neon Lamp and lampholder for correcti setting of stroboscopes 3s.

Spun Aluminium horns, 10" long with 8 inch bell 18s.

Cork gaskets, for reproducers, type 'A' for C and H = 2s. per pair: 'B' for Diamond B = 2s. 6d.
Soft leather belting, length sufficient for 2 belts = 2s. 6d.
Gummed labels (circular) for box tops. 50 each of two sizes 1s. 6d.

SYDNEY'S SALES continued

Gramophone Equipment

Three-in-one Stroboscopes 78/79/80 r.p.m. 2s. Four-in-one, 16/33/45/78 rpm. 2s.
Small neon lamp & lampholder for viewing above & setting accurately. 3s.
Mica diaphragms 1½" 2s. 3d. aluminium 2½" 1s. 9d.
Needle securing screws, milled head. 3 for 1s. 'Songster' Supreme needles, 50 play, 4 for 2s.
'Songster' Trailer needles, box of 200 3s. 6d. Winding handles, various, send sketch. 5s.
Mainsprings, ¾" wide 7s. 6d. Sapphire stylus for 78's. Mounted. 7s. 6d.
Finest Miniature needles 4 for 1s.
Scientific Handbooks & Publications.

1. Phases of Modern Science (1925) 6s.
2. Mechanical World & Electrical World Diaries & Yearbooks for 1914. 2 vols. 4s.
3. Electrical Wonders of the World, by Talbot. 1921. set of 24 parts. = £1 5s.
4. Progress in Science by Sumner (1946) (published @ 8s. 6d.) 6s.
5. The Mysterious Universe, by Jeans (1920) 3s.
6. The Book of the Atom, by Bankoff (1946) 4s.
7. The Mechanism of Nature, by Andrade (1944) 3s. 6d.
8. Television up-to-date, by Hutchinson (1937) 10s. 6d.

Handyman & Model Engineering Supplies.

I can supply various types of screws, bolts & nuts, washers, etc. useful for your phonograph & gramophone repairs. Silver steel rods, brass sheet, tubes, rods.

Please send S.A.E. for list.

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PHILANTHROPY CORNER. Ernie Bayly knows of four poorer Members, or would-be Members, each of whom requires a phonograph to play Blue Amberols. However, they must be CHEAP, for these gentlemen cannot pay high prices, largely because of their age, or youth, or employment.

Write in confidence to Ernie Bayly, [REDACTED] Southbourne, Bournemouth.

* * * * *

I HAVE MADE A QUANTITY OF "GEM" HORNS They are of straight cone design.
Black with a gold band around the open end. They are exactly as original.

£1 each.

Geoff Loynes, [REDACTED] Bexley Heath, Kent.

* * * * *

DISCS WANTED I require, your price paid -

Victor M 1828 An Evening with The Minstrels, No. 6. (Cake Walk in Coon Town)

H.M.V. B 258 You're here and I'm here/Castle Walk
by Jim Europe's Society Orchestra.

L.B. Page, [REDACTED] Westcliff-on-Sea, Essex

* * * * *

WANTED WANTED. the small driving cog for a Paillard phonograph like that shown on the title page of this magazine. - or can someone make one for me?

Leonard Petts, [REDACTED] Woodley, Reading, Berks.

Mozart Symphony No.39 :Minuetto Victor 74668 (6303) HMV,DE419
Mozart Symphony No.39 :Finale Victor 74669 (6303) HMV,DE419

Here we have essentially the same performance as that preserved from a broadcast of 6th March, 1948 (Victor LP : LM-2001), thus Toscanini's conception of this work did not change over the years.

Pinzetti La Pisanelle : Le Quai du Port de Famagosta.

21st December 1920. Victor 64952(840), HMV DA 375 10"

Beethoven Symphony No.5. in C Minor :Finale Victor 74769/70(63C4), HMV DB 420
24th December 1920

This preserves a magnificent performance which is much closer to the more expansive treatment of 1939 (with NEC SO): Victor M-440, HMV, DB 3822/25, than the later one still in the catalogue from the broadcast of 22nd March, 1952 (Victor LP, LM-1757, RB 16103).

Berlioz The Damnation of Faust: Rakoczy March Victor 74595 (3300) HMV. DB 3417
24th December 1920

Both Toscanini and Sir Thomas Beecham chose to make pre-electric recordings of this work. Toscanini's is much the same performance as a later one from a broadcast in 1945. Between them both Toscanini and Beecham did more for the cause of Hector Berlioz, a fact that seems to have escaped the general musical audience, then any other musicians during this century.

Massenet Scenes Pittoresques: Fete Boheme Victor 74725 (6301) HMV, DB 418 3rd. March 21

Mendelssohn Midsummer Night's Dream: Scherzo Victor 74779(6302) HMV. DB191
9th, March 1921

Wolf-Ferrari The Secret of Suzanne: Overture Victor 66061(340), HMV DA 375 10"
10th. March 1921

Bizet L'Arlesienne Suite: Farandole Victor 64986 (839) HMV DA 574 10"

11th, March, 1921

Mendelssohn Midsummer Night's Dream: Wedding March Victor 74745 (6502) HMV DB 191
11th. March 1921
Donizetti: Don Pasquale: Quartette Victor 66030/31/81/13 HMV DA 376 10"

This record is interesting because it is the same exact type of performance as the one on the previous page, but it is recorded in a different key.

This record is interesting because it is the same exact type of performance as that of the studio recording of October 10th, 1951; also, it should be pointed out that a successful recording was made of part two of this overture, on the 29th while the first half was not captured until the 30th.

Beethoven Symphony No. 1: Finale Victor 74690(6300) HMV. DB 3417 30th. March, 1921

Here again is a performance in a more expansive style, and is much closer to the BBC SO performance of 5th October, 1937, than the NBC SO recording of 21st Dec, 1951.

Bizet Carmen: Aragonaise Victor 64999(839) HMV. DA 374 10" 31st. March, 1921.

PET'S CORNER NOTICE SEEN ON RAVENSBORNE RAILWAY STATION IN SEPT. 1965
"Will passengers who hold weekly season tickets please hand them in on Saturday
evening or Sunday morning to avoid combustion on Monday morning."

by RAY STONE

Like most collectors, I do plenty of 'junking'. In fact it was not for 'junking' I doubt if I should have any collection at all.

Over the years I have had moderate luck and filled in many gaps in my collection, but nothing of what might be called the 'highly prized' nature. Then one day, in Lewes, I called at a shop for the 'nth' time, only to be told that nothing new had arrived since my last call. However, if I see a pile of records, I have to look through it. Yes, I had seen these before - down the pile I went half-heartedly. All of a sudden, could it be? A Black Zonophone. Yes, "Air du Toréador" Mons. Plancon. It must be cracked. No, only a few scuffs. As calmly as possible I said to the dealer, "I might as well take this one." He looked at it carefully and after what seemed to be an age said, "Is ninepence alright?"

I had to go to London that night and so had to leave it locked in the car for many hours. However, I am pleased to report that I arrived home safely with it. Now, after two years it is still in my collection, despite the efforts of some friends to wrest it from me.

There are six titles known to have been recorded by Plancon for Zonophone.

- | | | |
|--------|-----------------------|-------------|
| X 2061 | Piff ! Paff ! Peuff ! | (Meyerbeer) |
| X 2062 | Vous qui faites | (Gounod) |
| X 2063 | Sur nos chemins | (Fauré) |
| X 2064 | Air du Toréador | (Bizet) |
| X 2065 | Le veau d'or | (Gounod) |
| X 2066 | Couplets de Vulcain | (Gounod) |

These were all recorded in Paris, 1901 - 1902. 'Air du Toréador' has a spoken announcement and is reasonably well recorded for the period, although slightly more distant than the G & T equivalent. It is sung with great verve and as it plays one can imagine the great Plancon as the Toréador with his famous beard dyed green, the thought of which is amusing today as it must have been at the time.

* * * * *

THUMB NAIL SKETCHES

by TYN PHOIL

No.20. Edison Blue Amberol 27026

'Invocation from Romeo and Juliet' by Gounod
sung by Joachim Cerdah (bass)

Charles Francois Gounod was born in Paris in 1818. His father, who was an artist, died when Charles was five, leaving his early education to his mother. He entered the Conservatory and won the Prix de Rome in 1837, showing early promise.

He followed this by being appointed organist at San Luigi church, at which time he contemplated becoming a priest. In 1850 his Mass was first produced in London and was hailed a success. As a result he was asked to write a work for the Paris Academie and produced the opera 'Sappho' in 1851. This was not a great success and following

THE EXECUTIVE MODEL

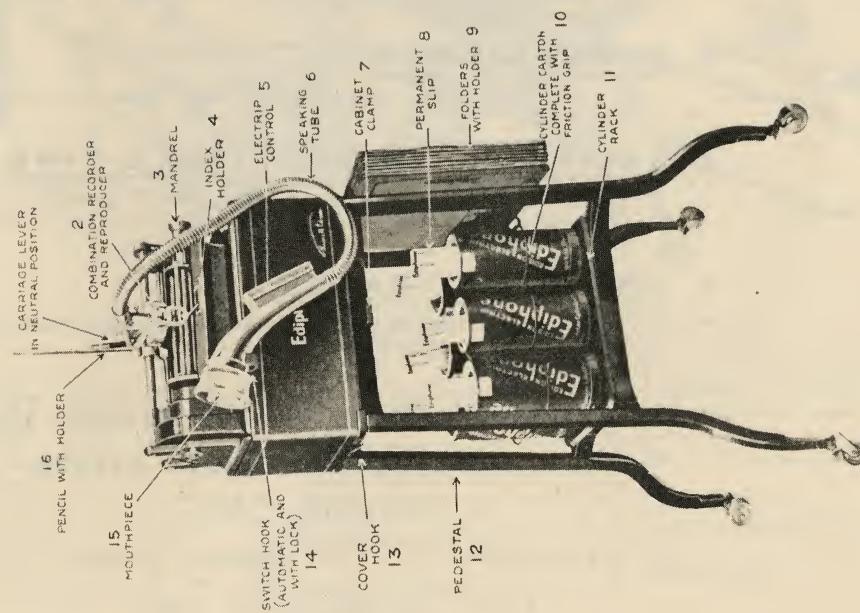


FIG. 1

Figure 1

NINE REASONS WHY THE COMMERCIAL PHONOGRAPH IS SUPERIOR TO ANY SHORTHAND WRITER.

1. SIMPLICITY.

The method is so simple that no time need be lost in learning it.
You can commence work AT ONCE.

2. ECONOMY.

The cost of a Phonograph added to the salary of an operator is less than that of a stenographer, and the results obtained far superior.

3. TIRELESSNESS.

The Phonograph needs no holiday. Does not grumble at any amount of over-work.

4. ACCURACY.

The Phonograph can only repeat what has been said to it.

5. INDEPENDENCE.

You are independent of a shorthand writer. The machine can be worked by any ordinary clerk.

6. SPEED.

You can dictate as rapidly as you please, and are never asked to repeat.

7. CONVENIENCE.

You dictate alone, at any hour of day or night that suits your convenience.

8. SAVING OF TRANSCRIBER'S TIME.

During dictation transcriber can be employed upon other work. Transcribers make twice the speed in writing out that is possible from shorthand notes.

9. PROGRESSIVENESS.

The most progressive business houses are now using Phonographs, and indorse them enthusiastically.

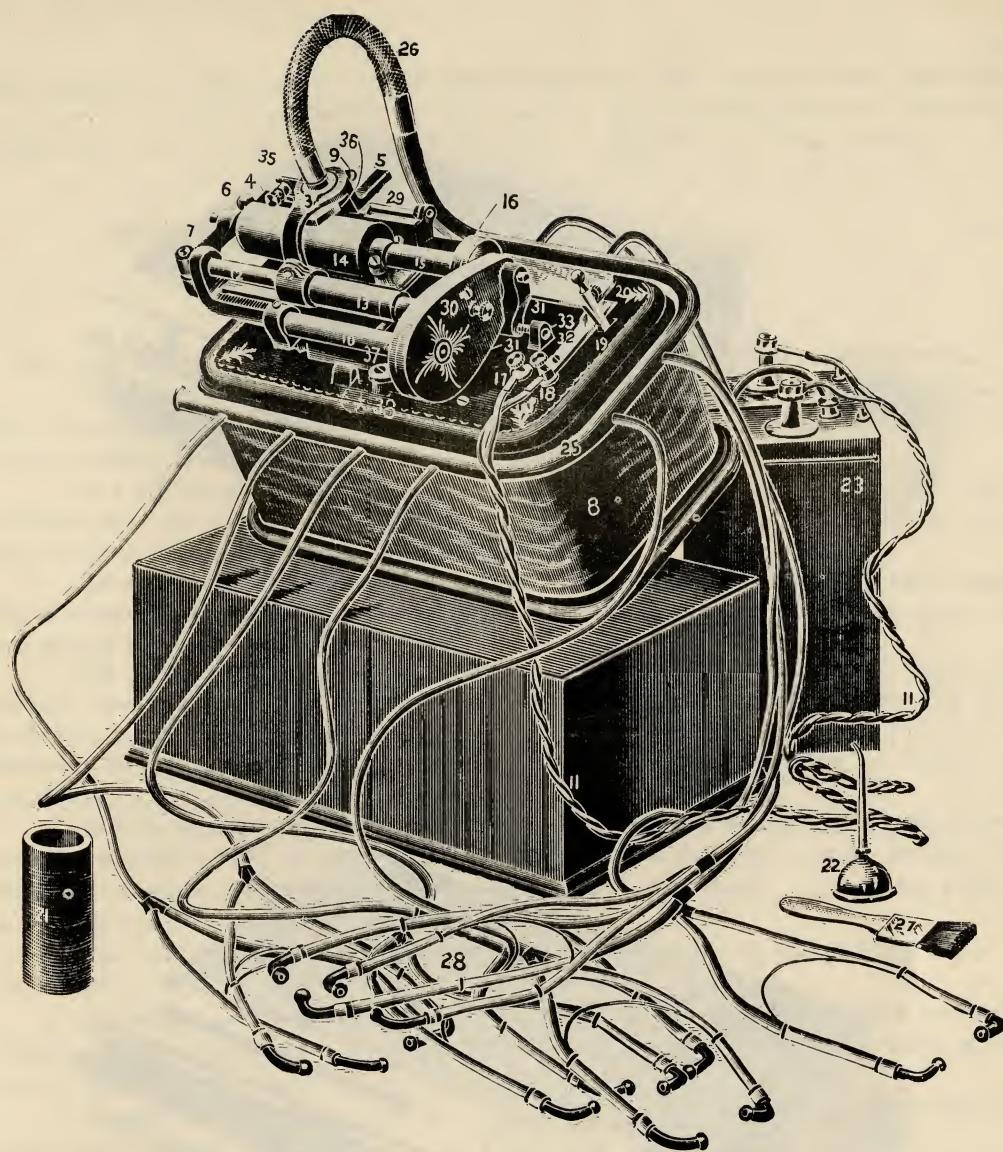
The Edison-Bell Phonograph Corporation, Ltd.,

EDISON HOUSE, NORTHUMBERLAND AVENUE,

LONDON, W.C.

GLASGOW: 145 Queen Street.

from an 'advert' of 1893



- 1.
- 2.
3. Reproducer.
4. Reproducer adjusting screw.
5. Musical arm.
6. Lock bolt.
7. Swing arm.
8. Body box.
9. "Off" lever.
10. Feed screw.
11. Battery cord.
12. Back rod.
13. Back rod sleeve.
14. Rubber mandrel.
15. Main shaft.
16. Main belt.
17. Bind-post flat connection.
18. Bind-post pin connection.
19. Switch.
20. Intermediate speed screw.
(Speed adjusting screw).
21. Record.
22. Oil can.
23. Accumulator.
- 24.
25. Distributing tube.
26. Flexible tube.
27. Chip brush.
28. Hearing tube.
29. Musical arm adjusting screw.
30. Perforated belt cover.
31. Main belt idler wheels.
32. Switch plate.
33. Belt tightening screw.
- 34.
35. Reproducer arm.
36. Reproducer point.
37. Nut.
38. Body screws.

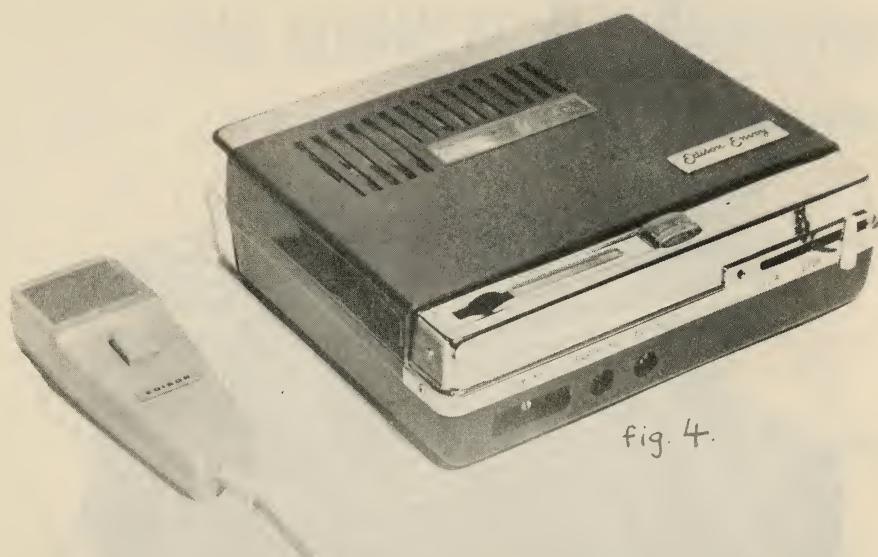


fig. 4.

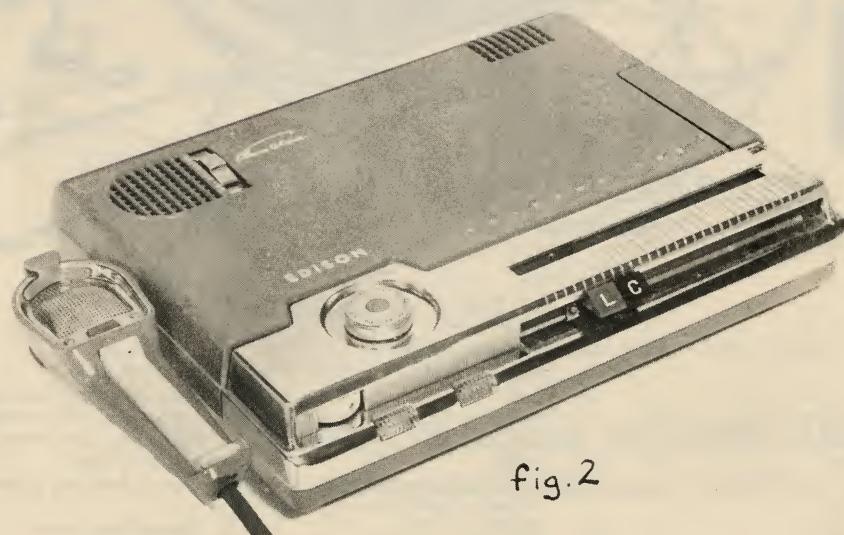


fig. 2

compositions had little merit until he wrote "Faust", in 1859. His only other real success was 'Romeo et Juliette'. He devoted his last years to writing, mainly, oratorio music, his 'Redemption' being one of the finest of its kind. Gounod died in Paris in 1893.

* * * * *

HISTORY ON RECORDS

No. 1.

THE ARCTIC REGIONS

by Leonard Petts

The years 1908 - 9 were crowded with activity in the field of Arctic exploration.

Dr. Frederick Cook and Commander Peary were putting forward their rival claims for the discovery of the North Pole and Major Ernest Shackleton was placing the British flag at the Southern Magnetic Pole.

In a unique series of gramophone records the voices of all three men have been preserved. The records were made soon after the events had occurred and were issued in Great Britain by 'His Master's Voice'.

Unfortunately the voices of these men as caught on the early discs sound somewhat dull and monotonous. They are, however, a part of a talking history book of our times and as such should be preserved and treasured.

The struggle between Cook and Peary raged fast and furious. Five days and the North Atlantic Ocean separated the berthing of the two ships. The 'Hans Egade', a whaling ship berthed at Lerwick in the Shetland Islands on 1st September, 1909. Aboard her was Dr. Albert Frederick Cook, who telegraphed the stupendous news to the world, "Reached the North Pole 21st April, 1908, discovered land far north."

On 6th September, 1909 "The Roosevelt" sailed into Indian Harbour, Labrador; aboard her was Commander Peary. He telegraphed, "I have the Pole, 6th April, 1909". Two days later Peary sent a second telegramme, "do not trouble about Cook's story . . . he has simply handed the public a golden brick".

Thus was sparked off one of the greatest controversies of our time. Who had discovered the North Pole, Cook or Peary?

The battle was fierce and vindictive, but the main force of it appears to have been directed towards Cook whose statements were challenged at every turn, while those of Peary seem to have been accepted with the minimum of probing.

Volumes have been written on the subject and w rightly or wrongly posterity has decided in favour of Peary.

Cook puts forward his claim on H.M.V. 01032 while on H.M.V. 01035 Peary's voice comes over clearly as he speaks of the events leading up to the sending of his famous telegramme, "Stars and Stripes nailed to the North Pole", which he sent around the world.

It is interesting to note that the disc by Cook was quickly withdrawn while the Peary record remained available right up to the 1941/42 catalogue, when, with so many other records of historical interest, it was to vanish forever from the British lists.

In 1909 Major Ernest Shackleton and three companions made an attempt to conquer the then unreached South Pole only to be forced back in the face of inconceivable hardships and blizzards, a mere ninety seven miles from their objective.

On H.M.V. 01028 he tells how his ship 'Nimrod' left New Zealand on 1st January, 1908 and how his party on reaching the Antarctic climbed Mount Erebus in the teeth of a severe blizzard. He goes on to recount the planting of the British flag at the Southern Magnetic Pole in January 1909. This record, too, was to vanish in the 1941/42 holocaust.

If the voices on these three discs lack vitality, the records made by Dr. Wilfred Grenfell on the other hand are vibrant and full of life. His voice comes off the records as though he were in the room just chatting to you about his experiences in the barren snow covered tracks of Labrador.

On H.M.V. 01044, perhaps his most famous record, he tells a dramatic story which started on Easter morning 21st April, 1908. There was a call for him to attend a sick boy some sixty miles away. He left immediately but the weather changed for the worst and he found himself on soft ice and snow. His sledge, his dog team and himself fell through into the icy waters below. After a desperate struggle he managed to haul himself aboard the ice flow, pulling his dogs after him, all save one who sank and died.

The fierce winds drove them more than two miles out to sea. With very little hope of anyone finding him, all his possessions were eight dogs, a very few wet clothes and a knife. He knew that he must have warmth, so, taking his knife he killed three of his beloved dogs and skinned them, wrapping their shaggy coats around him. Cuddling close to his remaining dogs he went to sleep chewing a rubber garter for want of a supper.

It seemed that nothing now lay between him and death. However, during the night he felt the need for a flag, although there was precious little chance of anyone seeing it. In the darkness he separated the bones of the dead dogs and lashed them together to form a mast, using his shirt for a flag. During the night a boy sighted them, a black speck on the horizon, but it was not until the morning that a rescue party could set out.

He was brought ashore, placed on a sledge and taken to his hospital.

A bronze plaque has been erected there, it reads :-

"To the memory of three noble dogs

Moody

Spy

Watch

Whose lives were given for mine on the ice,

21st April, 1908.

Wilfred Grenfell

St. Anthony."

Some days later the sick boy was brought into the hospital where he too soon recovered.

On an earlier record, H.M.V. 01005, Dr. Grenfell speaks of the appalling conditions which existed in Labrador before his hospitals were established.

He tells how in 1892 in a small sailing vessel he sailed amongst the islands upon whose rocky coasts not a few fishermen left their bones each year. Due to the almost complete absence of medical care even injuries which could have been cured easily often developed into complete disablement and loss of breadwinning capacity.

There was one poor fisherman who had been disabled and being unable to support his

WANTED IN TRADE WANTED IN TRADE WANTED IN TRADE

1. Edison 2 min. cylinders numbered -

7620 - 7624, 7625, 7626, 7825, 8656, 8897, 9047, 9085, 9135, 9135, 9182, 9291, 9315, 9359
9418, 9436, 9579, 9635, 9678, 9724, 9767, 9781, 9903, 9914 - 9922, 9980, 9995 - 10007
10090, 10134.

2. Edison original catalogues, 1901 - 1909.

3. a four minute reproducer for Edison machine.

For Sale ORIGINAL EDISON STYLI for Reproducers 'C' 'H' and 'D'

BOOKS - Bottone "Talking Machines and records", 1904

Mitchell "Talking Machine Industry", 1922.

I will exchange the above in favourable exchange of the items in my 'wanted in trade' section above.

William Tregning, Jr. [REDACTED] Shaker Heights, Ohio 44122, U.S.A.

* * * * *

WANTED WANTED WANTED WANTED

Pathé, Columbia, Seymour, Murdoch, or any other make of 'floating' reproducer or recorder, or parts of one. Anything would be appreciated. I will buy, or I can offer in exchange a Columbia 2 minute "Lyric" reproducer, or Edison parts, or Blue Amberols.

Please reply by "air letter" ('aerogramme') to -

Wally Colledge. [REDACTED] Nelson, New Zealand.

* * * * *

DIAMONDS ARE A PLAYER'S BEST FRIEND

HIGHEST QUALITY STYLI AT LOWEST PRICES) -

Popular L.P. Diamond 12s.6d.

Popular L.P. Sapphire 5s.

Popular dual Sapphire 12s.6d.

all others at keenest prices,

send postal order and old stylus as a sample to

J.N.ROBINSON [REDACTED] WEAUTHAMPSTEAD. HERTS.

* * * * *

WANTED WANTED WANTED

Reproducers for 2 and 4 minute cylinders,

Horn and horn-support for the G & T "Dog" model Gramophone.

A 16" mandrel phonograph for playing four cylinders at one 'go'. I believe it was British made. R.Blackburn [REDACTED] London. S.E.13.

* * * * *

WANTED WANTED WANTED. on Blue Amberols, piano solos by Ernest Stevens, Ray Perkins, guitar solos (including Hawaiian) and mandoline serenades.

Bruce A.Moss. [REDACTED] BEDFORD.

WANTED TO BUY

ANYTHING PERTAINING TO THE OLD STYLE DISC OR CYLINDER PHONOGRAPHs.

EDISON OPERA OR CONCERT CYLINDER PHONOGRAHS.
EDISON GOLD LABEL LONG PLAYING RECORDS.

EDISON GOLD LABEL LONG PLATING RECORDS.
A Division of The Bigs Records

Edison 10 and 12 inch Thin Disc Records.

Edison 12 inch Diamond disc records.

Any Edison Special records in both cylinder and disc. In fact most anything by Edison.

Edison & Columbia cylinder reproducers or even parts pertaining to them, stylus, cases, diaphragms, gaskets, etc.

Table model roller organs using paper or wooden
steel pinned rollers.

MONKEY ORGANS (with strap for neck & stick)
Most any type of MUSIC BOXES that are complete.

Paper rolls and wooden steel pinned rollers for
CELESTINA, MELODIA, COLUMBIA ORGUNETTE & GEM, SEARS
& CHAUTAUGUA music boxes.

OUR WANTS ARE MANY and too numerous to mention here. Send International Coupon for list.

We buy most anything in the Mechanical Musical Instrument line, especially any coin-in-slot machines.

WE BUY, SELL, EXCHANGE and REPAIR.

A. NUGENT, Jr.

Richmond, Virginia, 23231, U. S. A.

NOTE: The stencil on page 96 tote. Rev Collin Morris address is _____ Exteter, Devon. phone _____ (STD code _____)

family, rather than see them starve, killed them with an axe and afterwards shot himself.

Conditions were appalling, there was very little food, no proper clothes and very poor homes. He was so horrified by what he saw that, at the age of twenty seven, he decided to devote his life to the welfare and medical care of the people there.

H.M.V. 01044 remained in the catalogue until the 1941/42 edition when it vanished with the Peary and Shackleton disc, but H.M.V. 01005 suffered an early deletion in 1917, presumably due to damage to the master disc which affects the middle section of the recorded material. In addition Dr. Grenfell recorded a 10" disc entitled "A gramophone on the Labrador Coast". This too was deleted after a short life in the catalogue.

Considering that Dr. Grenfell lived until 1940 it is strange that no further records of his voice appear to have been issued.

THE RECORDS

- H.M.V. 01005 (single sided) "A Modern Mission in the Arctic"
 Dr. Wilfred Grenfell.
 Issued 1907/08 : deleted 1917.

H.M.V. 01028 (single sided) "A Dash for the South Pole"
 Sir Ernest Shackleton
 Issued 1910. Later issued as one side of H.M.V.D377.
 Deleted 1941/42.

H.M.V. 01032 (single sided) "How I reached the Pole"
 Dr. Frederick Cook.
 Issued May, 1910 : deleted sometime between 1913 - 1916.

H.M.V. 01035 (single sided) "The Discovery of the North Pole"
 Commander Robert Peary
 Issued 1911. Later issued as one side of H.M.V.D377. Deleted 1941/42

H.M.V. 01044 (single sided) "Adrift on an Ice Flow"
 Dr. Wilfred Grenfell.
 Issued 1911. Later issued as one side of H.M.V.D376. Deleted 1941/42

H.M.V. GC 1382 (single sided) "A Gramophone on the Labrador Coast"
 Dr. Wilfred Grenfell.
 Issued 1907/08; deleted May, 1920.

EDITOR'S NOTE. Sir Ernest Shackleton also recorded on Edison 4 - minute wax cylinder 473 "My South Polar Expedition".

Parts of the 'controversial' speeches by Commander Peary and Dr. Cook are among the great collection of voices to be heard on the Gotham L.P. records "History Speaks"

Mr. Patts is putting the final touches on a complete listing of the records of Sir Winston Churchill, which he is compiling for the British Institute of Recorded Sound. He would be pleased to hear from Members possessing these records: Decca LK4052; Vee 1130; 2-Colpix 2000; Victor 1M2723; 2-Cad 2018; U.S. Coral CRL57308; U.S. Rare Records X502; also any foreign 78 rpm discs with Sir Winston's voice, or other odd labels he might not have traced.

OCTOBER 23rd, 24th, 25th.

by Wally Colledge

The 1965 convention was a great success. Approximately forty collectors attended from all parts of New Zealand. Meetings and a public exhibition were held in the Dominion Museum, whose collection formed the nucleus of the display, augmented by some of the choice items from private collections.

Some of the machines on display were - a 1898 hand-drive BERLINER, 1899 spring-wound BERLINER, 1901 EDISON 5" CONCERT, 1903 EDISON EXCELSIOR GEM in SLOT, 1902 EDISON NICKEL TRIUMPH with repeating device, 1902 "SUITCASE" model EDISON STANDARD, 1899 KEY-WIND EDISON GEM with BETTINI MICRO-REPRODUCER, several PATHÉS, a PAULLARD, an unusual cylinder machine named the 'CHAMPION', a KLINGSOR, and many other cylinder and open-horn disc machines.

Some unusual records made a colourful display, from 20" Pathés to 7" Berliners in the discs, and 5" concert Edisons, pink and black Larbert indestructibles in the cylinders.

The three-day convention was opened by the Dr. Ret. FALLA of the Dominion Museum, and talks were given by various members on Columbia machines, Pathé discs and machines, recorded folk music, Edison Diamond Discs, and a talk by Professor D. McKenzie on record collecting entitled "New Wine in Old Bottles".

About 500 people attended the public exhibition, which was publicised in the local papers, by Television and two radio stations.

A representative collection of early catalogues, posters and printed matter helped to make the 1965 CONVENTION the biggest and best yet.

* * * * *

THE PROGRAMMES TO BE GIVEN AT THE MEETINGS OF THE SOCIETY
at THE 'HORSE & CROWN' during 1966

(Curtain Road, London, E.C.2. commencing at 6.45 p.m. but come along earlier if you wish to gossip with the rest of the 'gang')

| | | | |
|---------------|---|--|----------|
| | | | artists. |
| 11th. January | Leslie Kaye | Cylinders of Popular Vain & Discs of early "Talkie Film" | |
| 8th. February | Roy Smith | - a selection of Blue Amberols with the usual good-hearted 'Blue Pencil' remarks. | |
| 8th. March | Len Watts | Centre-start PATHÉ discs | |
| 12th. April | W. Brott | Opera on cylinders | |
| | Ivan Sampson | Jazz | |
| 10th. May | Gerry Annand, our President, will delve into his 'Archives' to bring up a choice selection. | | |
| 14th. June | Alec Kidd | comes away from the seaside to tell us "The Things I say about The Records I Play" | |
| 12th. July | Robin Hayden | "Hayden's Hill and Dale" a medley of cylinders and Edison discs | |

9th.August Peter Lewis "Favourites from The Thirties"

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13th.September Reg Bignell "Hits the Trail" with a Blaue Amberol Round-up.

14th.October The A.G.M.

Hugh Richardson "A Quarter Mile of Discs" - mainly Pathé discs.

8th.November Bruce and Ralph Moss - "No Amberol Blues with Moss Bros."

13th.December Christmas entertainment. Full details to be announced later.

* * * * *

A LEARNER, LEARNING

by Douglas Mencrieff

Although I knew nothing whatever about phonographs, I took my Edison machine completely to pieces as soon as I got it - quite confident that all would be well. That is because I did it in the lunch hour at work and I have taken things to pieces there previously - for example, a radio and my old Jowett car. Friendly madmen have spent many evenings putting them together again. With the phonograph I picked up a little bit of information that may interest other beginners. . . .

The Edison motor is assembled like a 'Meccano' set using small screws. Some of these were missing, so I went hopefully to our workshops man to see if he had any - or, if necessary, could make some. "½ Whitworth those are, mate. Don't use 'em now. Use B.A. instead nowadays. Nothing under ¼" in Whitworth. We've no taps or dies that size. Unified coarse thread 4-40 they call it now" There was a long pause, but, being experienced in this sort of thing, I didn't go away but just waited till he began again, "Tell you what though, Lucas used them in the old days and I might have some in my old car box." He had - and there is my first tip. Find an old motorist who keeps jars of old screws. This size of screw is also used by engineering model makers and, if you live near a shop catering for these people you can buy them there.

There were also some screws which held the motor to the top of its box and these were badly worn. They were the same coarse thread - Whitworth - and looked like ¼" to me; but they were not, of course, they were $7/32$ of an inch!! It was my old-time motorist friend who helped me out here too. Before he had his motor he had a belt-drive motor-bicycle. The spokes fitted into the rim of the wheel with this size thread and he still had the taps and dies he bought before World War I, ready to make my three new screws for me.

* * * * *

THE CHAIRMAN'S CHAT

by George Frow

It is always rewarding to meet visitors from overseas at our monthly meetings, and I suppose a record for distance was created at the November meeting when we welcomed Mr. & Mrs. Mostyn Thompson of New Zealand. Although not a Member of this Society, Mr. Thompson is active in New Zealand circles, where there is a lively interest in the phonograph; we hear there has been an exhibition and demonstrations in Wellington Museum in October,

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and a report appears elsewhere in this magazine.

With the present interest in bygones, it is not unusual to see phonographs in television and films depicting the Edwardian period. Sometimes they remain mute, or if shown playing, a "phoney" or "imported" sound-track is used. In this connection, an interesting little machine appears in the fine film "The Magnificent Men in their Flying Machines", which proved too difficult to identify except to have a rough guess at a European-continental, probably Murdoch.

Rather more lifelike was a Standard which heralded the B.B.C. Gardening Club television programme at the late hour of 11.25 p.m. one recent Saturday evening. Introducing a programme about indoor plants, it was shown alongside an aspidistra, and playing "The Last Rose of Summer" with great and genuine gusto. Two of our members, Paul Morby, who produces the programme and Sheila Brayford who assists him, are to be congratulated on a simple but effective presentation.

Some Members have suggested that it would be a pleasant institution if we could have an occasional meeting at a weekend, say, on a Saturday or a Sunday, aiming at attracting to such meetings Members who live too far away to attend an evening meeting during the week. Possibly the first meeting should be in London, but others might be held at other main centres. On this topic, write briefly to our Secretary, Ernie Bayly stating whether Saturday or Sunday would be better for you to attend a meeting in London. Also state whether you would be able to attend a similar meeting in, say, Birmingham, Manchester, etc. This is exploratory, it depends on the "demand". Should a meeting be held outside London, we should rely upon assistance from "locals" to suggest a suitable venue, etc.

May I take the opportunity of wishing all our Members a Very Happy Christmas, and a Prosperous and Rewarding New Year.

* * * * *

THE THINGS I SAY ABOUT THE RECORDS I PLAY

by Alec Kidd.

No.12. Edison Blue Amberol 1531.

"Way Down South"

sung by the Heidelberg Quintette,

male voices with orchestral accompaniment.

Of its class this record is one of the best in the Edison catalogue.

The high tenor voice in the Quintette is identified as that of Will Oakland. The 'basso profundo', heard to such perfection, is that of Frank C. Stanley. Other voices which I have identified are those of Walter van Brunt and Billy Murray, but the fifth voice is wrapped in mystery. Perhaps an erudite Member will be kind enough to write to inform us of his identity, or better still, write to the Editor who always welcomes something for these pages.

This selection is rendered in the style traditionally beloved by negroes "Way Down South": it is this form of singing which was heard whenever a crowd of negroes gathered, and is a characteristic contribution of the negro race to modern music.

A copy of the Edison pamphlet issued with the record was kindly loaned to me by our President some time ago and so nostalgically does it refer to the coloured people that it is indeed strange to reflect how attitudes have changed with political influences.

Returning to the record it is rather a short one, the playing time being only about three minutes. It is however, 'short and sweet', and towards the close the introduction of a strain from My Old Kentucky Home renders it so melodiously attractive that as the record comes

to an end you will feel that you want to play it over again.

95

I call this record my "Two - Timer"

EDITOR'S NOTE. Alec has given me an idea for possible articles from Members. I feel it would be interesting to read articles stating which records they would place in this "Two-Timer" category, and why. Come on, pens to paper!!

THE ANNUAL GENERAL MEETING 12th October, 1965

Mr. George Frow was in the Chair and after welcoming the record gathering of Members, called on Mr. Bayly to report upon the Society's work during the past year and to deliver a financial statement.

Mr. Bayly outlined how the Membership had grown during the past twelve months, so that we could now think of ourselves as a truly world-wide Society catering for the needs of collectors of early 'Talking Machines' and those interested in early recordings, in which latter field we are unique because we all 'agree to differ' about our musical tastes and assist each other to collect his particular favourite type of recordings.

Many names and addresses had been given to Mr. Bayly, and to each was sent at least two copies of the 'Hillandale News' with an invitation to join the Society. Advertising space had also been taken in 'Exchange & Mart', 'Hobbies', 'Vintage Jazz Mart', all of which had brought us a few new members. There is to be an advertisement shortly in 'Collectors News' (U.S.A.). Recruiting has cost money, but if these new friends stay with us we shall be rewarded with their company as well as their subscriptions. We have friendly contacts with the Science Museum, South Kensington; the British Institute of Recorded Sound; E.M.I. Ltd., Hayes; La Phonotheque Nationale, Paris; I.M.E. Cie (which includes Pathé) of Paris. The 'Hillandale News' is now listed by the British Museum in their listing of 'current learned journals'. Our horizon has been further widened by our reprints of early 'machine' catalogues, which have brought us into touch with wider fields. Other reprints are in preparation, the next to appear very soon. Mr. Carter's numerical catalogues of cylinders have also taken our name around the world.

Our Society seems to be entering into a new spell of life and it is interesting and very encouraging to hear that Members are corresponding with each other round the world and exchanging items. This is what the Society is for.

We must thank Messrs Philips of Holland for their generous gift of sufficient copies of 'Fenopticum 65' to be sent to all Members.

To pass to the purely financial. It is obvious that with our present organisation, most of our funds are spent in producing the HILLANDALE NEWS and its distribution. In this connection we must thank Mr. Russell Barnes for the continuous free loan of his duplicating machine, which nowadays is almost always resident at Mr. Bayly's home. Your Secretary has ideas in mind for the continued improvement of the HILLANDALE NEWS, but would prefer this to result from the subscriptions of increased numbers of Members, rather than greatly increase the subscriptions of the existing Members. We do not wish to become a Society to which only the rich could afford to belong. However, although we finished our

Financial year with a cash balance in hand of £11 - 12s. - 11d. it will be seen that we should have shown a loss had it not been for the accumulation of small profits on the sales of the various types of catalogues. It would be essential to make a small increase in subscriptions for the coming year, for despite increased Membership, this year had seen increased costs in inland postage rates and the 'raw materials' of the magazine.

In conclusion, Mr. Bayly said that he valued the support he had received from all Members, and in particular the Officers and Committee Members. He hoped that all Members would endeavour to recruit new Members, to which end, the "enrolment" leaflet would be distributed to all Members in the hope that they would put it to practical use. Our Membership now stands at around 300. We must now make our target a minimum of 500.

The adoption of the report was proposed by Mr. Philip Archer and Seconded by Mr. Ted Lewis and carried unanimously.

After considerable discussion it was decided to raise the subscriptions for Members in the British Isles to 7s. 6d. for 'Country Members' and 12s 6d. for "London Area" and those who attend the meetings at Curtaan Road. Members could subscribe more than this minimum if they wished.

The election of Officers & Committee followed. Chairman, Mr. George Frow, proposed by Our President and seconded by Mr. Ted Lewis. Vice-Chairman, Mr. Leslie Kaye, proposed by Mr. Peter Lewis and seconded by Mr. M. M. Smith. Assistant-Secretary, Mr. Peter Lewis, proposed by Mr. Bruce Moss and seconded by Mr. Edward Broad. Archivist, Mr. J. N. Carreck, proposed by Mr. Ted Lewis and seconded by Mr. George Frow. The re-election of the present Committee en bloc (Mr. Arthur Weatherley, Mr. Reg Bignell, Mr. Roy Smith, Mr. Bruce Moss), proposed by Mr. E. Bayly and seconded by Major Annand, our President. It was suggested by Mr. Bayly that we should make a definite appointment of someone to maintain the amplifier and other equipment used at our meetings. Mr. Peter Lewis and Mr. Leslie Kaye volunteered to be responsible jointly. It was unanimously agreed to ask Mr. Arthur Close to be the Honorary Auditor of our Accounts for the coming year, as he had done over the past few years.

The programme for our monthly meetings for 1966 was then arranged and is printed elsewhere in this magazine.

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ALPHABETICAL LISTING OF MEMBERS. Mr. Bayly accepted the suggestion of Mr. Broad that this type of list should be distributed to Members shortly, for valuable as the Directory of Members is, people cannot be made to join alphabetically, and one finds it difficult to find Members' addresses quickly. WARNING . . . please ensure that your subscription is not outstanding on 1st January 1966, for that is set as the crucial date upon which it will be decided whose name shall be included in the list.

* * * * *

FOR IMMEDIATE SALE *

An almost unused cylinder shaver, by Dictaphone Co. Runs off all A.C. mains. On dark oak stand with lockable hinged cover. Price £5 - 10s. ~~Carriage paid.~~

The Reverend Colin Marr

JOHN McCORMACK CYLINDERS WANTED

I wish to purchase or exchange ANY cylinders recorded by John McCORMACK., on Edison-Bell and Sterling, & Edison,

Top prices paid for non mouldy cylinders.....

I will also purchase, or exchange discs or cylinders for tape recordings of Operatic Cylinders, esp the EDISON 'B' series.

Some months ago I obtained an "AXTON" Grand Machine

This machine, which appears to be British Made, was made to play the "Grand" (Concert) cylinders only and does not have the interchangeable mandrel so often seen on other machines. It plays the Edison-Bell and Columbia Wax Concert Cylinders. I would appreciate ANY information on this company and their products. This machine was very well made and was obviously a highly priced machine of it's day. It has a square case, square lid, with nice brass carrying handles.

Also: Anything known about "Imperial" Indestructible cylinders, I have recently found one... it is of the normal (standard), $1\frac{7}{8}$ " diameter but is Six Inches Long (as the long play Columbias), and has the steel band support at each end. The box states made by the Lambert Company.

Any Information on either of these two items will be greatly appreciated.

Russell M. Barnes,

Bournemouth,

Don't forget those John McCormack Cylinders

A MERRY CHRISTMAS TO ALL COLLECTOR FRIENDS, BOTH OLD and NEW.....EVERYWHERE

WANTED TO BUY

2 minute unbreakable cylinders

4 minute unbreakable cylinders
(other than American Blue Amberols)

Pathé disques

Laterally-cut personality discs.

THOMAS P.GRATELLO

ALAMEDA. CALIFORNIA. U.S.A.

I WILL EXCHANGE

'Fireside' and 'Gem' cranes which I make
absolutely as the originals.

'Home' and 'Standard' crane clamps.

Gear covers for 'Amberolas', 'Firesides', 'Gems'.
Write for details of my wants.

W.Golledge,

Nelson, New Zealand.

WANTED TO BUY

2 minute wax cylinders (brown or black) of
English Music Hall artistes, in new or near-
new condition. Especially - T.E.Dunville,
Leo Dryden, Marie Kendal, George Lashwood,
Kate Carney, Gus Elen, George Robey, Phil Ray,
Jenny Hill, George Beauchamp, Harry Fragson,
Victoria Monks, Vesta Tilley, George Bastow,
Ernest Shand, George D'Albert, Florrie Forde.
Also, French artistes such as Mayol, Dranem,
Lanthenay, Lekain, Mercadier, Lejal, Frejol, Polin,
Bach, Marechal, Berard, Ribet, Rollini, Gaudet, Lafory.

Ernie Bayly,

The 'G' series

A NEW SERIES OF PICTURE POSTCARDS prepared by SYDNEY CARTER

| | | | | | |
|-----|---------------------|-----------------------|---------------------|-----|--------------------------|
| G1 | Frieda Hempel | G23 | Frances Alda | G44 | Charles Gilibert |
| G2 | Beniamino Gigli | G24 | Emilio de Gogorzo | G45 | Marie Gay |
| G3 | Geraldine Farrar | G25 | Adelina Patti | G46 | Hermann Jadlowker |
| G4 | Marcel Journet | G26 | Edward Lloyd | G47 | Luisa Tetrazzini |
| G5 | Loise Kirby Lunn | G27 | Julia Culp | G48 | Jose Palet |
| G6 | Titta Ruffo | G28 | Matteo Dragoni | G49 | Dame Nellie Melba |
| G7 | Amelita Galli-Curci | G29 | Giorgina Caprile | G50 | Evan Williams |
| G8 | Enrico Caruso | G30 | George Baklanov | G51 | Graziella Pareto |
| G9 | Emma Calvé | G31 | Clara Butt | G52 | Inocencio Navarro |
| G10 | Pasquale Amato | G32 | Fernand Ansseau | G53 | Marella Sembrich |
| G11 | Emma Destinn | G33 | Celstina Boninsegna | G54 | John McCormack |
| G12 | Th. I. Chaliapin | G34 | Gennaro de Tura | G55 | Maria Galvany |
| G13 | Alma Gluck | G35 | Sophie Braslau | G56 | Emilio Sagi-Barba |
| G14 | Mattia Battistini | G36 | Fernando de Lucia | G57 | Francesco Tamagno |
| G15 | Emma Eames | G37 | Lucrezia Bori | G58 | Pol Plancon |
| G16 | Antonio Scotti | G38 | Edmond Clement | G59 | Renato Zanelli |
| G17 | Johanna Gadski | G39 | Mabel Garrison | G60 | Antonio Paoli |
| G18 | Giovanni Martinelli | G40 | Giuseppe de Luca | G61 | Dmitri A. Smirnov |
| G19 | Louise Homer | G41 | Selma Kurz | G62 | Vladimir Rosing |
| G20 | Paul Franz | G42 | Edward Johnson | G63 | G. Mario Sammarco |
| G21 | Marie Louise Edvina | (Eduardo di Giovanni) | | G64 | Ernestine Schumann-Heink |
| G22 | Bernardo de Muro | G43 | Lydia Lipkovska | G65 | Clarence Whitehall |

These cards are available from the Secretary price 1s.6d. each (4 for £1 minimum)

CYLINDERS WANTED CYLINDERS WANTED CYLINDERS WANTED

Clarion 252 'The Alsations' by Charles Draper: Sterling 1113/4 'Medley of Popular Airs'

by William Ditcham Stirling 8-9 "I want to see the Old Home" by Herbert Payne:

The following Edison Bell 2-minute wax = 203728 by Jack Charman 797 by Len Ward: 10143

The following Edison Bell 2 minute walk 200703 by Jack Smith 1791
1801-1805 by Christopher 200147 by A. Holtz 200541 by Peter Dawson

The following Edison 4-min wax - 443 by Edison Concert Band; 916 by Elizabeth Spencer; 7 by Collins and Harlan; 729 by Victor Herbert; 12319 by National Military Band; 645 by Elizabeth Spencer; 956 by Walter van Brunt; 467 by Billy Murray; 120 12108 by Pike and Ivy Lorraine; 1104 by Edison Standard Orch; 350 by Sousa's Band; 836 by American Standard Orch; 693 by Charles Daab

Edison 2min wax - 8713 by Albert Benzler, 1009½ by Collins and Harlan.

CHRISTOPHER BOOTH, WESTBOURNE, BOURNEMOUTH, HAMPSHIRE.

114 of 1192

Records by WILLIAM BAILEY on Franklin and G. & R. Submit your lists.

Sydney Giles [REDACTED] Moulsecoomb, Brighton, Sussex.

FOR SALE

FOR SALE

FOR SALE

FOR SALE

EDISON 4-minute WAX AMBEROLs 3 shillings each plus postage, or,

I will exchange for unusual makes of records or cylinders such as
PANTHEON PHONYNIS WHITE LAMBERT EDISON BELL INDESTRUCTIBLE cylinders

PATHE PHYSICS and other vertically cut disc.

While operatic or instrumental titles preferred, I would accept any title which pleases my ears !!

A. BESFORD. [REDACTED] GREAT YARMOUTH, NORFOLK.

— * — * — * — * — * — * — * — * — * — * — * — * — * — * — * — * —

BOOKS MAGAZINES BOOKS MAGAZINES WANTED
"THE Day JESSE JAMES was killed" by Carl W. Breihan any edition
Pat Garrett's "Authentic Life of Billy the Kid" any edition

"THE STERLING RECORDER" either singly or bound in volumes.

"Die Phrenologische Zeitschrift" either singly or bound volumes

(a German equivalent of Talking Machine News)

"Paris qui Chant" either singly or bound volumes. (a weekly magazine of the golden era of French Music Hall & Opera Comique.

"CHIRGWIN'S CHIRRUP" by G.H.Chirgwin. Keep your eyes wide open for this. It is an openback and indistinguishable in appearance.

it was a "paperback" and mislabeled in it.

The stories and anecdotes of Jolly John Nash. Another paperback-his photo is on the front.

ERNIE BAILY [REDACTED] Southbourne, Bournemouth. Hampshire.

NEW USE FOR THE PHONOGRAPH. from "THE GLOBE" July, 1912
contributed by Sydney Carter

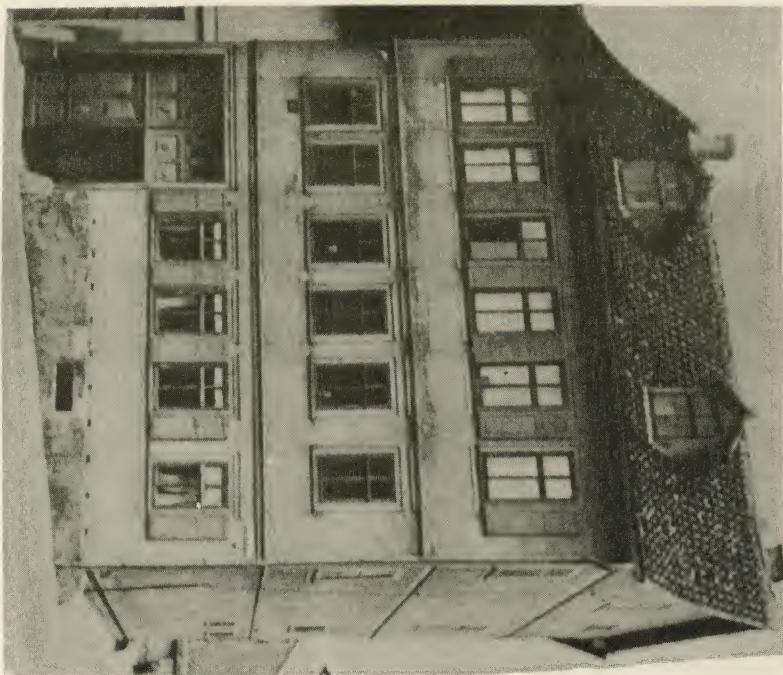
Hitherto the phonograph has been considered merely as a source of pleasure or of torture. Now, an ingenious writer suggests that it should be pressed into practical use. Everyone recognises the skill with which the porter who calls out stations can disguise the simplest place names. Long practice with portmanteaus has made him master of portmanteau work. Why not, we are asked, replace the human but uncertain vibrations of the porter's voice by the versatile throat of the phonograph? In response to the mere pressure of a button the docile instrument will ejaculate with impeccable diction as many times as you please the names of destinations. This is an excellent idea capable of indefinite extension, which may well open for the phonograph a new era of fruitful service.

THE HILLANDALE NEWS is the official magazine of the CITY of LONDON PHONOGRAPH & GRAMOPHONE SOCIETY. Editorial & Secretarial address [REDACTED] Southbourne, Bournemouth, Hampshire.



A Berliner gramophone





The original factory in
which the dolls were made



A close-up of the little
disc which was inside the doll